

FASHION NOTES GATHERED HERE AND THERE

TIMELY HINTS FROM PARIS.

CHANGES IN SEASON'S HATS

Special Correspondence of The Star.

PARIS, May 4, 1907.

At the Concours Hippique the new costumes always make their appearance in full splendor. In the morning one sees the tailor-made absolutely at its best, and on the fashionable afternoons the gowns are most elegantly elaborate and of most original design.

My impression of the toilets at the Hippique, taken as a whole, is that the modes of the moment are not entirely flattering to the female form divine. They have a tendency to make pretty women look just a little heavy and overloaded, and I believe the new hats and the new sleeves have much to answer for in this connection. Given a very large hat, weighed down with feathers and worn well down on the head, and given at the same time a short coat with enormous sleeves which look like capes from the back, the effect is of necessity rather stupendous.

The new hats are delightfully picturesque, viewed by themselves, and certainly the newest sleeves are not only picturesque—they are also most comfortable and practical. But, then, the two together! It is interesting and not a little amusing to see the war which is raging in the millinery world—picture hats worn in an exaggerated picturesque manner versus coquettish little hats of the Dolly Varden order, the latter perched high on the head, showing a great deal of hair in front, and, of course, different hats prove becoming to different women, but the tendency just now is to make immensely large hats of the "picture" order. Quite the latest idea is to have these sleeves cut in the shape of a funnel, the armhole as large as possible and the sleeve tapering away to almost a point at the wrist. As I have already remarked, the effect from the back of sleeves of this order is that of a picturesque cape.

Some Radical Changes.

In several important respects fashion has commanded radical changes to be made this season. The hair is dressed in a different manner from that of last year, and the hats are worn at a different angle, and the sleeves of the newest blouses and coats are absolutely and entirely different. Nearly all the new coat sleeves are put into an immensely large armhole, and, though they do not show any fullness on the shoulder, they in themselves are so wide that they look exactly like capes when the arms are down. I am quite sure that these new sleeves, but I recognize that they demand a special order of hat and gown and wearer. Little tulle coats of a semi-Japanese, semi-Chinese, look eminently chic and original when finished off with great bell sleeves of guipure or Venetian point which matches in color with the coat material. Quite the latest idea is to have these sleeves cut in the shape of a funnel, the armhole as large as possible and the sleeve tapering away to almost a point at the wrist. As I have already remarked, the effect from the back of sleeves of this order is that of a picturesque cape.

The New Headgear.

One more word on the subject of "picture hats." Fashion has decided that they are to be exceedingly large and of the mushroom outline, with numerous feathers waving over the brim at the back or with enormous bows of handsome ribbons perched at one side, the ends falling over the hair.

Some of the best dressed women at the Concours Hippique wore black hats of this order, with gowns of pale hued cloth and handsome lace. Black chip hats are very fashionable this year, and some of the newest models show chip brims with linings of tulle and crowns of puffed tulle d'espri.

White straw hats lined with black straw are the dernier cri in millinery. Others are edged with a border in contrasting shade of straw. A notable feature is the monopoly of trimmings. By this I mean that one hat will show only ribbon, another feathers, another flowers of foliage. Typical examples are the hats here illustrated. In the one instance we have a decoration of wings only, in the other of black uncurled ostrich plumes. The former crowns a costume which is of the demi tailleur order, so intensely popular this year, as individuality in dress is just now the order of the day. The latter is of society's most beautiful and elegant members was of dark blue serge. The skirt, with its insertions of bias and minute tucks, imitated a tunic. The novel little bolero was worn over a lawn blouse incrustated with guipure.

Some Approved Fabrics.

In the way of new materials we have black and white striped net and printed voiles de sole. Some of the latter show quite new designs. A good-sized half skirt and broken stripes and patterns are what are waiting to be taken up. Striped silk as a revival is being freely used. It is welcomed for motoring wraps, afternoon gowns, blouses and facings. It almost shares popularity with tulle.

Some women have adopted jackets made of material different from that of the skirt. The mode is particularly charming when represented by the little colored linen coats referred to here a short time ago. Cluny lace is coming in and threatens to usurp the place of guipure d'Irlande. Thick, coarse lace is, generally speaking, preferred to the finer kind, and it is being dyed in all shades.

A novelty consists in superimposing material of the same kind—chiffon, voile de sole and other transparent, of course—in two different colors. A fascinating soft effect is thus produced.

There is no small degree of favor shown to little short-waisted jackets, "basques boleros" describes them perhaps better. They take the place of the long directorate coats and the palette-sacs which were so much worn in the winter.

No part of dress presents greater difficulties than the collar, as I have had occasion to observe before. It is a formidable block which only the real artist in dress-making overcomes at all. And he it is who has decreed that transparent yokes and collars shall be the mode. He gives preference to fine net, which is stretched tight on the skin in the case of the yoke, while the collar is plaited and the richest shade of ruche. But net may with advantage be varied by insertions of Valenciennes and stitching of by alyon lace. These details are always most becoming to the face. They may be repeated in mitten sleeves, which are cooler than long gloves and will therefore be adopted in the summer.

A Modish Example.

It is quite astonishing the rapidly with which white gloves have disappeared from the scene. They are, of course, still worn with pure white gowns in the afternoon as well as the evening, but even with white dresses it is more correct to wear gloves of pale gray shade. One never now sees white kid or suede gloves worn with black or colored frocks. Pale gray gloves harmonize delightfully with all the pastel shades, and they look most artistic when worn with gowns of white or cream tulle or chiffon cloth. Mme. Bartet is just now wearing the loveliest princess gown of peach colored chiffon cloth lined with Venetian guipure and embroidered in silks and chenilles. The dress opens at one side over an underdress of palest gray mirror velvet and the hem is edged with chenille fringe. The upper part of the hat is entirely composed of lace and the hat is of the darkest and richest shade of prune de monsieur, with three feathers resting on the brim and hair at the left side. This was one of the most satisfactory harmonies of color I have ever seen, the splendidly rich prune giving the required touch of strong color.

Bartet has genius in the matter of dress, as in the matter of acting, and if one studies her costumes one learns very much that is useful. I have noticed lately that her blouses have altered slightly as regards outline. They do not "pouch" at all in front, but neither do they fit tightly. The supple material is cleverly folded to form a heart over the bust, the point reaching the waist and finishing off just below the natural waist line.

The American Invasion.

A number of foreign visitors are over here just now. In particular are our dress-makers invaded by a swarm of very elegant young women who palpably emanate from the decks of American liners. Their hats of original device, their big button-holes of flowers, tend to a certain distinctiveness and exotic cachet that corresponds with their undoubted good looks. Crowds of smart people make rendezvous at Colombrin or Ritz these days and brilliant is the stream of gay humanity that passes and repasses before our eyes. This spectacle—ever renaissant, ever varied—is one that comes of Paris and of Paris alone.

For Outing Wear.

Nowadays when people almost live in motors, it is absolutely essential that every detail of the toilet should be studied carefully for nothing looks more incongruous than trailing draperies for any sort of country amusement. That is really the difference between the French idea of dress for racing and the English one. It is only on specially lovely days that the long tailor-made skirt looks well trailing over the ordinary paddock, which is often more or less of a mud heap.

But today these practical and sporting tailor-mades can be very fascinating if they are well carried out as regards detail. To begin with, the material itself can be lovely, and an embroidered waistcoat relieves the monotony of either serge or tweed, while some of the new buttons are in themselves things of art. If the coat is to be practical and just plain ground and is plaited in the new way, the coat may be as elaborately trimmed as you like, provided it is in strict keeping with the motive of the tailor-made. Heavy braiding and embroideries are much used and one of the smartest little dark blue serge coats has a collar and revers of gold tulle braided in dark blue. This shows a glimpse of a blue embroidered waistcoat, with some wonderful greeny blue buttons and a dainty tucked white muslin shirt with a folded collar of soft black liberty satin and a turnover of finest white hand-embroidery.

Essential Details.

All details, such as chemisettes and jabots, collars, etc., are essential in the construction of the smart tailor-made frock, which, as I say, can be practical and sporting at the same time. Because you have to wear a weather-resistant tweed or serge there is no reason why you should look dowdy in it. On the contrary, tailor-made costumes have reached the height of perfection, and the French tailors understand the art of making the smart tailor-made quite as well as the Viennese tailors. After all, the man who can cut the most difficult of all things—namely, the riding habit—to such perfection can surely do motorizing, fishing and sporting clothes in general better than any one else and has only to add a delightful foreign touch in the matter of trimmings to achieve success in traveling and race gowns. Frenchwomen have realized that they can have a coat and skirt of some other fabric than blue serge. Enormously wide stripes, which originally hailed from Vienna, have become exceedingly popular, perhaps almost too much so. The checks, ever beloved of the French, have a certain vogue of their own this season and are extremely becoming to a woman with a good figure, giving a great air of smartness to plain garments. These costumes are best made with a waistcoat, and one of the most delightful I have seen is in white pique hand-embroidered in many colors. Some of the Russian and Japanese embroideries give an admirable touch of color to the darker frocks.

CATHARINE TALBOT.

GRADUATION FROCKS

SIMPLE STYLES ARE GREATLY IN VOGUE.

Princess Dresses Are Smart and Gown With Double Flounces on Skirts Are Attractive.

The frock for commencement exercises is just now the subject of absorbing interest both to girls and graduates and the matter of dress is not a trifling one. Plans are made, often only to be frustrated, before the all-important question is finally decided.

Correctly speaking, the dainty gown should be extremely simple in style, but to this many girls object, preferring something, if not exactly elaborate, then at least pretty trimmed. So far as the gown is concerned there is no reason why such personal taste may not be gratified, but the immature judgment of the girl should not be allowed to overrule her elders if her demands will exceed the dictates of good taste.

Material is the first consideration, and certainly there is a wide field for selection. If economy is a factor, then the best results will be obtained by choosing such goods as cotton voile, batiste or lawn. Next in price come thin albatross, nun's veiling and fine brilliantine, and these three, perhaps, lay greater claim to practicality, as well as suitability, than any other suggested fabrics.

More expensive, appropriate clothes are China silk messalines, mull and silk mull. In trimmings there are lace, ribbon, fancy braid, satin, or silk folds, chiffon and net, the choice depending upon the kind of material used in the dress it trims. All-over lace combines well with voile, veiling and albatross, fancy white fiber braid being the prettiest ornamentation for any of the brilliantines. Lawn, Swiss, both plain and dotted; batiste and China silk call for such laces as Valenciennes and Mechlin. Mull and silk mull frocks will depend largely upon lots of shirring, fine tucking and hand needlework for their success, and it might be said that these fabrics should not be placed in the hands of the amateur dress-makers, for their development requires the utmost skill, or the result will surely be a disappointment.

Styles and models are the next consideration, and these vary quite as much as materials. A girl of medium figure may safely choose the "Princess," adopting any form of it that she prefers. The maiden of plumper build may still wear this model, she will run vertical lines of lace far down the skirt. The prettiest finish is to bring two little overlapping frills on the hem. This arrangement is always becoming to a stout girl. The slender young woman should have her Princess gathered closely about the waist line and should trim the skirt with horizontal tucks, lace, folds or bands.

The very tall girl will look well in a double and triple effect skirt, having insertions of broad bands and all such arrangements. The upper skirt, tucked into the belt and cut into shallow points below the knee to show a deep, full flounce, is a good model, trimming as fancy dictates. Another, equally becoming, is a full skirt with self-bands first plucked, then set in at intervals, outlined with a little grilling if the material is sheer, as mull, or with silk folds, if such goods as voile is employed.

Waists for this type of girl should be full and fluffy, a jumper frock worn over a very fluffy gulle being especially good. Belts must be wide, and the short bolero gathered into a loose grille or band will be found very becoming.

A bolero of chiffon worn over a soft silk frock will be most effective; the sleeves simple short puffs, meeting long gloves. A slightly full skirt gathered into the belt and tucked on the bottom, each tucked edged with a little frill, is a popular model, and one generally becoming, the bodice being designed to suit the wearer. The average girl may choose the round Dutch neck and have the full lower portion of the waist tucked horizontally to match the skirt, while her plumper sister may adopt the same style, but add bretelles or suspenders by way of breaking the line of the tucks around the body.

Bowknots of ribbon, lace or braid are always a popular decoration for a skirt.

AFTERNOON COSTUMES.



These stylish Parisian frocks are models that will be much worn here during the coming summer and rely for their model their own frocks. In cloth, voile or silks, these dresses would be stunning.

For the home dressmaker to follow without difficulty, a recommendation that will appeal strongly to women who make their model their own frocks. In cloth, voile or silks, these dresses would be stunning.

An excellent model for this garment to be worn by a girl unduly stout is made in seven gores, each one forming a triple box pleat. However, as the ribbon or braid may decorate the lower edge of each pleat.

The waist would be in surplice effect, with tied bows on the shoulder and fluttering ends sewn down to the waist, back and front. Lingerie will be the prettiest for the chemisette and white ribbon for the belt. The sleeves could be capes in bell effect, each trimmed with a bow-knot and an overlaying puff of lingerie. Such a frock would not only be smart for the graduation, but would come in for so much practical wear afterward, besides being so uncommon.

Grammar school graduates must come in for a share of attention as well as their sisters. However, as these young women average from twelve to fourteen years of age, they are not apt to be particularly difficult to dress successfully, pretty simple styles and dainty materials meeting all their needs.

The flouncing and demi-flouncing in

naïveté make up into charming commencement frocks, the wider flouncing being chosen for single skirts worn by stout maidens and the narrower for the double skirt of a slender child. A full baby bodice meets the skirt under a soft sash and the neck is cut in Dutch effect. Little puff sleeves confined by lace bands complete a charming frock.

Another good model, designed for a plump little girl, was bodice and skirt laid in triple box pleats arranged to resemble a one-piece dress. The material is cream voile, and on the lower edge of each pleat is a white silk applique. The only other decoration is a handsome collar of cream batiste, setting on perfectly flat from the slightly low Dutch neck, just exposing the plump throat, appliqued and lace trimmed, a soft frill trimming the outer edge. A narrow cream ribbon loosely defines the waist and ties in bows and ends in little puffs that spring from their heads. The butterfly has a knob at the end of each of its; the moth has no knob—Home Chat.

might those of the flouncing, with every chance of success. Smaller girls will wear white stockings and white slippers with large ribbon bows, and white gloves, of course. Older graduates are preferring the pump style of shoe, with the flatter bow or buckles.

Braiding.

A smarter way of employing braiding nowadays than as a regular trimming is to use it as if it were embroidery, very fine braid, closely set, forming applied elements, pocket flaps, deep hems to long sleeves, elbow cuffs and quaintly shaped supple buckles or simulated clasps.

Have you ever learned how to tell a moth from a butterfly? No? It's quite easy. Look at the feet and the little wings that spring from their heads. The butterfly has a knob at the end of each of its; the moth has no knob—Home Chat.



THE JUMPER WAIST AS IT IS IN PARIS.

ELABORATE RIBBONS NOW

USED ON HATS AND GOWNS

Pretty ribbons are loved by lovely women, and the wealth of coloring and varied textures of those now displayed in the stores afford ample choice in personal taste, and the amount to be spent in purchasing.

The quantity of ribbon called for when trimming hats as they are today, with numerous loops and long streamers, has brought out an extremely lightweight variety of the nature of messaline silk, a fabric extremely light, glossy and more durable than might be imagined from anything so delicate. This comes in all widths, in both plain and shot effects, and is first favorite in the millinery ribbons. Closely following are the soft chiffon taffetas, plain and glace, in checks and stripes—a style much used on children's hats, the plain varieties being selected when mingled with flowers and the latter when used alone. The Dresden and pompadour ribbons are still in favor, but not play an important part in the realm of millinery.

For the conventional straw sailor hat there are bands of plain ribbon, chosen from edge as well as those in stripes, running both lengthwise and across the width. Gause ribbons are not seen to any extent this year except in the most expensive qualities, and these, as a rule, shot with a metallic thread—gold, silver and gun metal effects all being included. Additional beauty is given by extrinsic coloring. A purple ribbon with silver is printed in delicate orchids; another in gold has a rich, deep, bold design of scarlet poppies. A sash of these evening gowns these are without a rival.

Plaid and checked models are found in great profusion about the counters, but are not in evidence otherwise, for which, possibly, weather conditions are responsible. Doubtless we shall see them later on, though it would seem they are not a thing for present wear, as they will brighten a shabby hat that must be worn a little longer.

Washable ribbons are found in plain colors, stripes and checks, and in all widths, from the baby size used for undergarments to the five-inch width employed for trimming children's hats, and are indeed an example of the ribbon weaver's art, for repeated washing finds them as glossy as when first bought.

In narrow widths, the pompadour ribbons are used for bordering kimonos of plain crepe, and, again, for the finish of a jumper made on the Japanese order, forming a band about the top of the waist, an edge to the wide sleeves, and for covering the shoulder seams. In the same way Roman striped varieties are used as vest and shirt effects, could be given by trimming a frock of dark blue with this gayly striped ribbon and wearing it over a blouse of ecru linen or canvas. As the latter is worn with this garment could be in ecru or navy blue, trimmed with an ecru scarf crossed with the Roman stripes, or with the wide ribbon in this design, adding a jaunty blue quill as a finish.

As sashes Dresden ribbons take the lead, and some of the new designs are simply exquisite. One quite novel model is an ivory tone, with a pattern of dainty ferns running through the middle and occupying about one-third the width of the ribbon. The wide, plain border has narrow self-stain stripes forming a bold background for the dainty device.

Other ivory ribbons have blossoms scat-

tered all over the surface and show a border nearly half an inch wide in the same color as the ribbon, the printed border being Black borders seem to have entirely disappeared from these ribbons, and those who like the touch of black are providing it themselves by adding an edge of black velvet ribbon.

Velvet ribbons were never used so much as this season, being considered a favorite hat trimming, the jumper fashion has been the means of utilizing endless yards. Lovely jumpers of velvet in two, or perhaps three widths, can be made home even by unskilled fingers, if one will only watch the models on exhibition in any of the large stores. Velvet ribbon is not cheap, therefore, a good deal of thought must be given to the choice of these ribbons, as they are quite expensive bought ready for wear, but, made at home, the cost could be lessened, the ribbon should be of the same color as the skirt to be worn with it, the blouse being generally white or a light color.

In ribbons for fancy work the soft louisiane quality is used for decorating scrap baskets, and as frills for pillows, although the stripes and shaded ribbons have lost none of their popularity as cushion trimming. When the plain ribbon is so employed it is not unusual to work a fancy stitch, either the cord edge or through the middle. The wider pompadour kinds are used for making fan cases, sash bags for corsets, and for covering boxes for receiving gloves and handkerchiefs. Wide, soft ribbon is sewn around a mailing tube, first covering it with perfumed cotton batting, and, when complete, is used as a roller. Roman ribbon such as one finds in the boxes on the counters are often of good quality, but perhaps a little old in color or a little too wide. When the ribbon is picked up at a low price a pretty harquin petticoat can be manufactured at very little expense. A taffeta underskirt, shorn of its ruffles, suit still good, might have a deep flounce of ring spotted or dotted black net, trimmed on the under side with the ribbons arranged irregularly and as fancy dictates. This plan not only holds out the flounce, but is very effective, the different hues being seen in subdued colorings through the ribbons.

Wide ribbon in plain, soft weaves is preferred for children's hair adornment.

What's in a Name?

From the Outing Magazine. Perhaps you may have heard of the celebrated divine who could move a congregation to tears simply by hyping the word "Mesopotamia." It was in the sound. Some words have individuality of their own. You cannot twist "Mesopotamia" to mean anything but a sleepy, sun-kissed land. You could not, for instance, endow those soft-vowel sounds with the rugged quality of another unmistakable word—Saskatchewan! Seven letters, all of them soft, and yet it came always from the full-ridged chest of a tall redman, this in the flank, hard in the leg, spoken as though with the exhalation of lungs from a powerful northern air. The word in the glossary of rivers surpasses this in the virility of its sheer sound! It reeks of milkmilk and dried white fish and smoked breasts of wild geese, and service berry and pemmican. You cannot avoid seeing dog sledges or help hearing the howl of a wolf, or refrain from noting the blown breath of men running in the cold, when you hear the mere name, wild, mysterious, of this river, one of the cradles of the young men.

PINCUSHION STYLES

PRETTY TRIFLES FOR THE DRESSING TABLE.

Oblong Forms Are in Favor—Handkerchief and Glove Boxes.

Oblong pincushions of daintily embroidered linens are exceedingly popular this season, and, fortunately for women with limited incomes, are not difficult to make. The cushion shown at the right, decorated with forget-me-nots in natural colors, is an exceedingly attractive pattern, for the embroidery is done on a slip of the finest linen lawn, and the little frills of ribbon are arranged to give the effect of a double top. Wash ribbons in white or a delicate shade may be used for the frills, while narrow hemstitched lawn is very quaint looking as a finish and has the additional advantage of laundering perfectly. The cushion itself might be covered with silk in a shade matching the embroidery, and the four corners be overlaid with small motifs of flit lace; or, again, the coloring may be entirely white, even to the embroidery.

Baby Irish trims the second cushion, the cover being of English eyelid embroidery mounted over pale pink silk, the needlework carried out in white. The designs are so simple and call for so little skill in construction and finish that any neat sewer may safely attempt this style. It is more than likely, too, that the necessary materials may be on hand the house, while the cushions may be bought for less than a quarter.

A hanging heart-shaped pincushion is a novelty. It is made of white, developed from fine handkerchief linen, the upper side embroidered with a monogram or a spray of flowers, perhaps both, and edged all around with a frill of blue linen cut into sharp points and then buttonholed in shallow scallops. Long ribbons tied into a bow form hanging strips. This dainty one slip cushion with buttons and loops at the base is so that it can be easily and quickly removed when soiled, and, of course, will launder perfectly.

Another novelty is a fan or flat, shell-shaped pincushion. For this two strips of cardboard are necessary in the making. These are cut to represent the shape of a fan. They should be about nine inches long and nine inches across at the top—that is, at the point of the rounded corners—about three inches at the base. These pieces are covered with silk in a light shade, the outer material to be of flit lace or embroidered linen, each piece of one side being cut into a pincushion proper, the cut same shape as the cardboard, say three inches thick, covered with the silk. The sides are then sewed to this part, and the cushion may be found to stand on the base, spreading like an open fan, the top and sides being sewed for the pins.

Thin pincushions made to represent flowers are pretty, and are a means of using up scraps of silk and velvet. Thistles could be made by cutting purple shades of floss silk into short lengths and setting them into bulb-shaped pieces covered with green velvet, which would hold the pins. Green silk wire might form stems and four or five of these blossoms tied with a bow of green ribbon for hanging would be a pretty addition to a young girl's room. Daisies, roses, forget-me-nots and orchids could thus be carried out in making pincushions with extremely pretty results.

Glove and handkerchief boxes covered in linen and flit lace are decidedly summery looking, and will be used a good deal in place of the heavier varieties. Though expensive bought in the stores, any such receptacles can be made at home, candy and glove boxes coming in for the foundation. First a covering of silk or any fine material in a dainty color should be very neatly sewed or pasted on to both the inside and outside of the boxes, and then the outer covering of embroidered linen or the lace be similarly applied. Neat sewing and patience are the only requisites in building up these pretty dressing table adornments, while the cost of the material is really next to nothing.

Flat pin holders fashioned from long glass tubes are decidedly pretty ornaments when covered with Val. edging and beading run with a colored ribbon, or with fine tucking alternating with insertion. The ends of the pincushions being tied with ribbons, the same finish being seen at the top of the holder.

Cretonne-covered waste paper baskets are seen in most delightful colorings this year, and, with a view to packing for transporting to temporary homes, are in-

variably made to fold, the four sides being constructed separately, then sewed to the square forming the bottom. Holes should be punched in the edges of the sides to allow of ribbons being passed through which and so form the basket. This, too, is a work calling only for average skill, and one yard of cretonne with the same quantity for lining will be ample. Again, it is not necessary that all the sides be alike, therefore odd pieces at hand may be utilized, or again, butcher linen appliqued with floral designs, or even a piece of cretonne would be most effective and yet be very inexpensive.

Decorative doll case rose ribbons and bits of old-fashioned cretonne are a color suggestion likely to harmonize with general surroundings, while yellow tulips cut from material and applied to brown linen from yellow ribbons, will be a cheery-looking spot in any room lacking sunshine. The square pillow employed for day use in bed rooms are extremely dainty, and are seen in both oblong and square-shaped, the former being the more favored. These are covered with a material of choice, and are embroidered in satin stitch or shadow embroidery, and bordered with three-inch frills of lace or a wide, scalloped, pillow showing a white or a colored covering under the slip.

STATIONERY STYLES.

Thin White Envelopes Have Colored Linings.

Styles in stationery are as open to change as those in dress, and just now white envelopes lined with a color are considered the correct thing, although there are many conservative persons who prefer to choose a certain style paper and then adhere to it, no matter how often the fashions change. The average woman is, as a rule, bent upon looking for something new and, as soon as she finds it, adopts the fad should it suit her fancy.

The new paper is called "La Courrier" and the lining of the envelopes is used in order to render the white paper more opaque. Square envelopes are but little used now. The preferred sizes in note paper are 6x8 inches, folding once into a long envelope, 6x4x4 inches, fitting its envelope, and the smallest size measuring 6x4x4 inches. The long, narrow envelope is, however, the most popular size of the moment. The same remark applies to the monogram, some only half an inch wide, being two inches in length. These are generally stamped in black only and in quite faint lines, made necessary by the narrowness of the paper and the fact that the paper is preferred to the heavier kinds, and the plain white is used quite as much as the delicately tinted, although the latter is considered the more correct.

The very latest shades in colorings are pastel gray with an inland band in the darker shade, about one-eighth of an inch from the edge of the paper. The address and monogram are both in a still darker tone of the same color, and, taken altogether, it would be impossible, it would seem, to notice the color, the result being looking in stationery. The 6x4x4 inches is the most popular size in this stationery.

Another novelty is paper showing a very fine, almost imperceptible, pattern. This is a border exactly as one sees in the mourning varieties, and envelopes are provided to match.

A light cadet blue bordered darker, is effective, and this shade also comes as a lining to the envelopes. Old rose-lined white envelopes are, however, being the best, and certainly the effect is very pretty through the sheer white, giving all the appearance of a seashell.

Correspondence paper is in oblong shape and are to be had in all colors as well as white, with envelopes to match, lined or unlined.

The latest in monograms is the long, narrow block in white, silver and gold on tinted paper, black or different tones stamped in the right-hand corner, and the address in the left-hand corner, and the address in the right, the former stamped in the middle of the paper, at the top, being now no longer considered correct. When the address is omitted, the monogram still takes up its position in the right-hand corner, and certainly when the address is written in the opposite end, the paper presents a much neater appearance, because better balanced.

The styles in mourning stationery have not changed, though heavy borders of black are very little used now, a medium or quite narrow width being preferred, and the long shape, rather than the square.

Hand-painted place cards are exceedingly dainty this season, and come in all floral colorings to harmonize with the color scheme of the table, as well as in traditional designs; in fact, prospective hostesses will find no difficulty along this line, so large is the assortment offered. Plain, cut, or embossed cards, printed and decorated with flowers, and the dainty white slip, hand painted in the left-hand corner, are included in the variety, of course, but none really expensive.